

Authentic
GUITAR-TAB

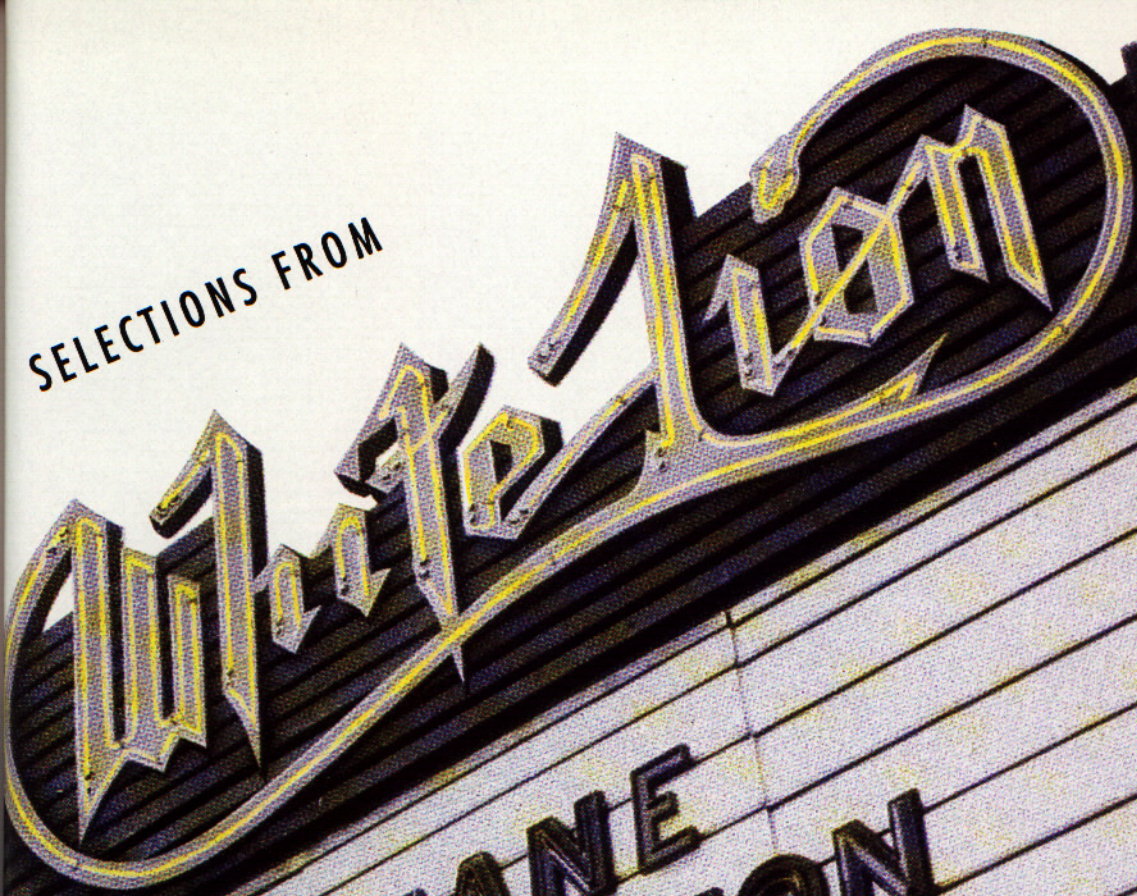
Edition
Includes Complete Solos

SELECTIONS FROM

Wipe Out
MANE
ATTRACTION



SELECTIONS FROM



MAINE ATTRACTION

LIGHTS AND THUNDER	■ 7
BROKEN HEART	■ 23
LEAVE ME ALONE	■ 33
LOVE DON'T COME EASY	■ 45
YOU'RE ALL I NEED	■ 56
IT'S OVER	■ 68
OUT WITH THE BOYS	■ 80
BLUE MONDAY	■ 92

Cover art and black & white photography: Peter Miller
Color photography: Annamaria Di Santos

© 1991 WARNER BROS. PUBLICATIONS INC.
All Rights Reserved

LIGHTS AND THUNDER

Words and Music by
VITO BRATTA and MIKE TRAMP

Medium $\text{♩} = 100$

Intro E5

mp

Enter percussion

Gtr. I

divisi

theoretical points (**echo repeats)

39 36 31 27 24 20 25 28

(**Keys arranged for gtr.)

*(Tap slide bar along muted 1st string)

(E5) (8va)

No chord loco

(echo repeats)

mf w/distortion

1/4

A.H.

(echo repeats)

1/4

A.H.

1/4

10 15

*Vib. dive

(A5)

(E5)

Harm. (15ma)

1/2

vib. bar

sl.

(17)

10 15 12 17 12 17 12 17 13 17

0 0 0 2 0 9 10 9 10 14 14

*Press before striking.

Em5

-1/2 +1/2

semi-A.H.

-1/2

1 -1 1/2

A.H.

1 -1/2 +1/2 -1/2

rake

sl.ps.

14 12 14 14 12 14 14 14 12 15 12 15 11 15 12 15 11 15 15 12 15 12 15

A.H. pitch: D

A5

5

7 5 3 7 5 8 7 5 10 8 7 12 10 8 14 12 10 14 12 15 14 12 16 15 17 15 14 19 (19) 14 15 17 15

1/2 grad. descend

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

finger slide w/echo repeat

mf

E Esus4 E Esus4 E

Esus4 Gsus2 1. E5

2. Gtr. I Gtr. II

E5 D5 E5 D5

Em D Em D E5 D5 E5 D5

A.H.-----4

Verse
F#7add4

Em D Em D

Let me take_ you to_ a place_ where

A.H.-----4 partial palm mute-----4 let ring-----4 P.M.-----4

Em D Em D

ev - 'ry - bod - y knows_ your face_

partial palm mute-----4 let ring-----4 A.H.-----4

F#7add4

There's no king_ and there's_ no Queen_ and ev - 'ry - thing_ is like_ a dream_

partial palm mute-----4 let ring-----4 partial palm mute-----4 let ring-----4

Em6 Em7 Em6 Em7

You can live in har - mo - ny with those who were your en - e - my.

A(5) Gsus2 A(5) B

You can do___ just_ what_ you want_ to, no one here_ will ev - er hurt_ you.

P.M.-----4

T 2 (2) 3 3 2 2 (6) (6) 6 8 8 6 9
A 2 2 2 2 2 7 7 7 9 9 9 7
B 0 0 0 0 0 7 7 7 8 9 9 9
3 5 5 5 5 7 7

Chorus

E(5) D(5) E(5) D5 Em D Em D

There - 'll be___ lights___ 'n' thun - der,___ there - 'll be___ time to won - der.---

semi-A.H.---4

w/Fill 1 (on D.S. only) C(5)

An' there will be___ no cry - in'. There - 'll be___ lights 'n' thun - der,___

Em D Em D w/Fill 1 (on D.S. only) C(5) D5/F#(bass)

there - 'll be___ time to won - der. An' there will be___ no cry - in',

w/Fill 1 D5/F#(bass) (Repeat on D.S. only) with Fill 1 C(5) D/F#(bass) To Coda

there will be___ no___ ly - in', there will be___ no___ dy - in'. (Now)

Fill 1

1 (echo repeats)

12 13

T A B

There won't be a hell below and there won't be a hell below

there won't be__ no god__ to fol - low.

partial palm-mute-----4 let ring-----4 semi -A.H.-----4

with Fill 2

Musical score for guitar and tenor/bass. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments like grace notes and slurs. The bottom staff is a tenor/bass clef with a key signature of one sharp (F#). It contains a bass line with fingerings and a double bar line. The guitar part is indicated by "Gtr. II" and shows a sequence of chords and notes.

Fill 2

Gtr. III

T
A
B

F#7add4

with Fill 3

E#5 E5

No re - li - gion, no be - liev - ing, no con - fes - sion, no de - ceiv - ing.

partial palm-mute-----4 let ring-----4 partial palm-mute-----4 let ring-----4

Em6

Em7

with Fill 4

I will take_ you_ up_ 'n' high - er. Let you find_ what you_ de - sire._____

A

Gsus2

A

B

Take you to_ the_ sky_ 'n' high - er; let you see_ so you'll_ be - lieve_ it.

Fill 3

Fill 4

E(5) D(5) E(5) D(5) Em D

There - 'll be lights 'n' thun - der, there will be

semi-A.H.

semi-A.H.

D Em D C(5) D

time to won - der. An' there will be no cry - in'.

E(5) D(5) E5 D5

There - 'll be lights 'n' thun - der.

Em D Em D C5

There - 'll be time to won - der. An' there will be

D5/F#(bass) w/Fill 1 C5 D5/F#(bass)

no cry - in', there will be no ly - in',

with Fill 1 C5 D5/F#(bass)

there will be no dy - in'. (Now)

The musical score is written for guitar and includes a vocal line. The key signature is one sharp (F#). The page is numbered 15 in the top right corner. The notation includes a vocal line with lyrics, a guitar line with chords and fingerings, and a bass line with fingerings. The chords are Em, D, C5, and D5/F#(bass). The lyrics are: "There - 'll be time to won - der. An' there will be no cry - in', there will be no ly - in', there will be no dy - in'. (Now)".

First system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels E, E5, and E are placed above the staff.

Second system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels E, E5, and E are placed above the staff.

Third system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels E5, B/D#, A5, and C5 are placed above the staff.

Fourth system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels E5, B/D#, A5, and C5 are placed above the staff.

Fifth system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels C5, E5, B/D#, and A5 are placed above the staff.

Sixth system of guitar notation. The top staff shows a melodic line with notes marked with accents and slurs. The bottom staff shows a fretboard diagram with fingerings (0-7) for the Treble (T), Alto (A), and Bass (B) staves. Chord labels C5, E5, B/D#, and A5 are placed above the staff.

A5 C5 E5 B/D# A5

T
A
B

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 A.H.

T
A
B

A5 C5 E5 B/D# A5

T
A
B

T
A
B

A5 C5 G5 C5 D5 E5

T
A
B

T
A
B

Gr. I E9 E5 Enter pre-recorded dialogue: (*throughout*)

(*echo repeats*)

T 7 7 7 7 7 7 7 7 7 7 7 9 9 9

A 7 7 7 7 7 7 7 7 7 7 7 9 9 9

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Bm/E(bass)

E5

[illegible]

Musical score for guitar, showing a melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#). The melodic line starts with a Bm chord and ends with an E5 chord. The bass line consists of a series of eighth notes.

Gtr. I

D/E(bass)

D5 E5

The musical score for guitar I is written on a single staff in D major (two sharps). The melody consists of eighth-note chords and single notes. The fretboard diagram below shows the fingerings for the strings: Treble (T), Middle (A), and Bass (B). The diagram is divided into measures corresponding to the musical notation above.

Measure	T	A	B
1	7 7 7 7	7 7 7 7	5 5 5 5
2	7 7 7 7	7 7 7 7	5 5 5 5
3	7	7	5
4	7 7 7 7	7 7 7 7	5 5 5 5
5	7 7 7 7	7 7 7 7	5 5 5 5
6	7 7	7 7	5 5
7	7 7 9 9	7 7 9 9	5 7 7 7
8			
9			

Gr. II

clean tone w/echo delay
let ring ----- 4

(echo repeats)

1 2 1 3

3 2 1 3 2 4

6 6 2

[illegible]

Gtrs. I & II
Drums/bass 3

N.C.

semi- A.H. throughout

1/4 1/4 1/4 1/4

T
A
B

6 7 5 3 0 6 7 5 3 0 3 0 6 7 5 3 0 6

Half time feel

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The tempo is marked 'Half time feel'. The score consists of a single system with a repeat sign at the end. The guitar part features a melodic line with eighth and sixteenth notes, and a bass line with a simple rhythmic pattern. The bass part is a single line with a simple rhythmic pattern. The score is divided into measures by bar lines. The guitar part has a key signature change to one flat (Bb) in the second measure. The bass part has a key signature change to one flat (Bb) in the second measure. The score is divided into measures by bar lines. The guitar part has a key signature change to one flat (Bb) in the second measure. The bass part has a key signature change to one flat (Bb) in the second measure.

Gtr. tacet

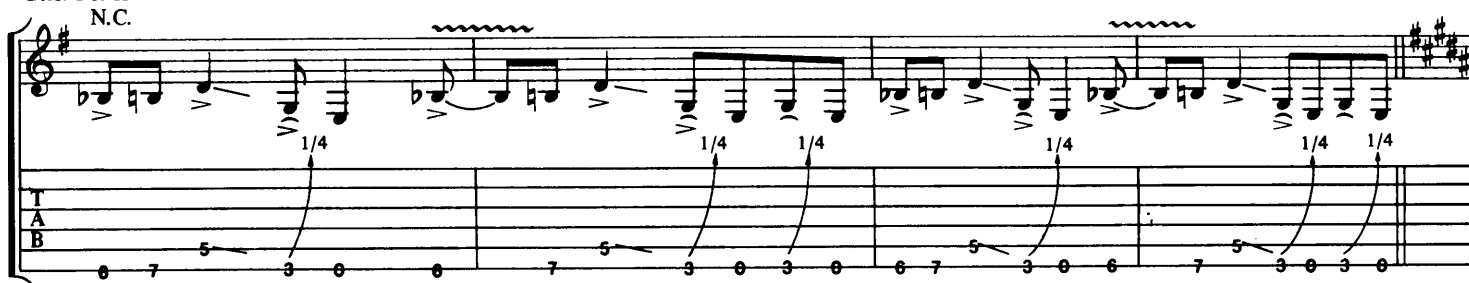
F#

Keys:



Gtrs. I & II

N.C.

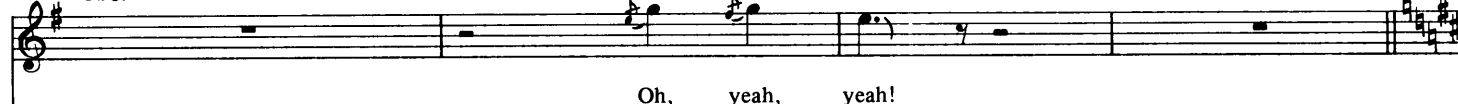


Keys:

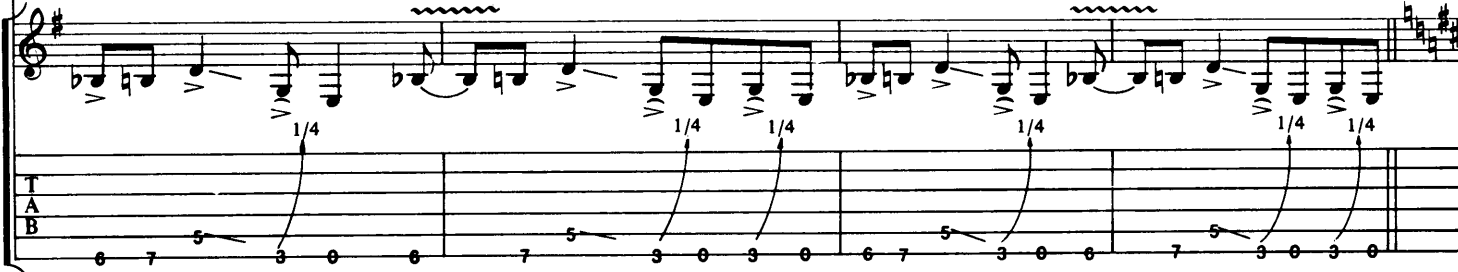
F#



N.C.



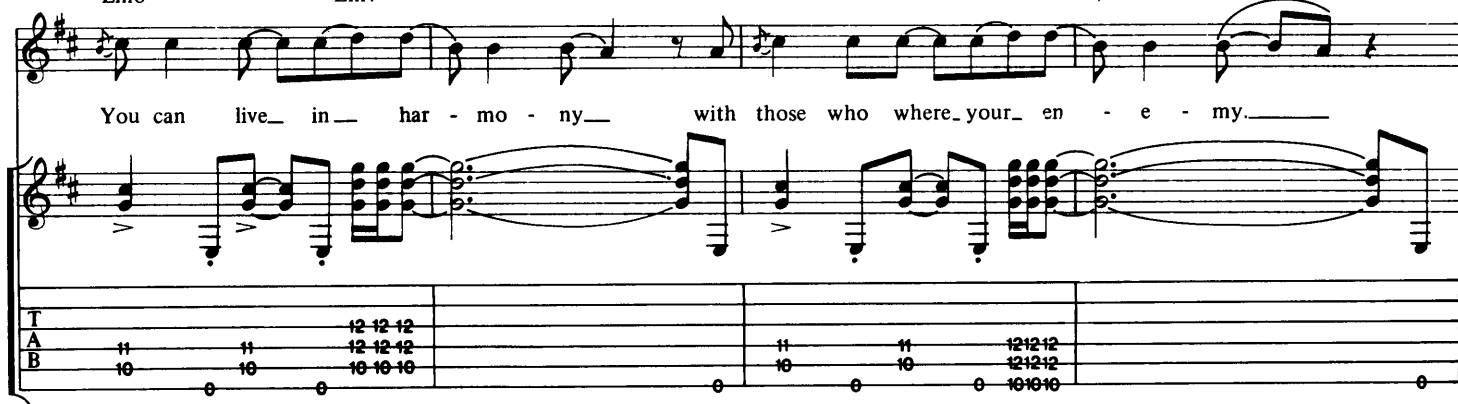
Gtrs. I & II



Em6

Em7

w/Fill 5



Fill 5



A5 Gsus2 A5 Gsus2

You can do_ just_ what_ you want_ to, no - one here_ will_ ev - er hurt_ you.

Em6 Em7 Em6 Em7 w/Fill 6

I will take_ you_ up_ 'n' high - er. Let you find_ what you_ de - sire.____

A5 Gmaj7sus2 A B D.S. al Coda

Take you to_ the_ sky_ 'n' high - er; let you see_ so you'll_ be - lieve_ it.____

Fill 6

divisi

Coda
(Double time feel)
N.C.

(bass pedals E note)

N.C.

*Em D C

Oh, oh, oh, oh.

*(harmony implied by bass + vocal)

1. B7 2. B5

Oh, — —

B5 E5 D5 C5 Keys: (Bsus4) B5 A5

rit. Fade out

BROKEN HEART

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately fast ♩=136

Intro Bm
Acoustic 12 string guitar

G/B

mf
let ring thru-out...

Bm G/B

Whoa, _____ whoa! _____

Bm A Asus4 A

Here I stand _____ all a - lone, _____

let ring

Bm A A/C#

try - in' to fight_ the pain _____ from a bro - ken heart. _____

real - ly does - n't mat - ter_____ an - y more._____

G D A Aadd4 A

I thought_ that love_ could last for - ev - er. But

let ring

The musical score is written for guitar. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The lyrics are: "I thought_ that love_ could last for - ev - er. But let ring". The score is divided into four measures. The first measure contains the lyrics "I thought_ that love_" and the second measure contains "could last for - ev - er.". The third measure contains "But" and the fourth measure contains "let ring". The guitar part is indicated by a "T" (Treble) and a "B" (Bass) line. The bass line contains fret numbers: 5, 4, 3, 4, 3, 4, 5, 5, 4, 2, 5, 0, 4, 2, 2, 2, 2, 4, 5, 2, 4, 2, 0, 2.

The musical score is for the song "There is a lone one" and is divided into three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics "here I stand lost and all a lone" are written below the notes. Chord symbols G, D, and A5 are placed above the staff. The second system continues the vocal melody, which ends with a double bar line and a fermata. The third system shows the guitar and bass parts. The guitar part is in treble clef and the bass part is in bass clef. Both parts use a key signature of two sharps and a 4/4 time signature. The guitar part includes fret numbers (0, 2, 3, 4, 5) and a double bar line with a fermata. The bass part includes fret numbers (3, 2, 2, 2, 3, 5, 4, 5, 5, 2) and a double bar line with a fermata.

Bm B5 Bm B5 (A5) D/A A A5

I'll meet a wo - man, I'm gon - na take her home, where I'll

P.M.-----4 P.M.-----4

B5 Bm B5 (A5) D/A A A5

pick up the piec - es an' start all o - ver a - gain.

P.M.-----4 P.M.

Bridge G5 G D A5 Asus2 Asus4 A

I know that life will be much bet - ter.

let ring throughout let ring

* Arranged for one gtr.

G D D5 D A5

I know the sun will shine a - gain. Yeah, ba - by, I know there is

let ring throughout P.M.-----4 partial A.H.

[illegible][illegible]

Guitar solo
Gr. I B(m)5

Em

rake

A.H.

7 7 9 12 12 12 15 14 15

(7) 4 9 9 11

T T

3

[illegible]

[illegible]

Bm G5 D5 A5 Bm G5

ba - by I know. Ba - by, I know

P.M.-----4

D5 A5 Bm5 G5 D5 A5 G5

there is life, ev - en af - ter a bro - ken heart.

Chorus Bm5 G5 D5 A5 G5

There is life, ev - en af - ter a bro - ken heart, bro -

mp

D/A A A(5) B(m)5 G5 D5 A5

ken heart. You can fight the pain from a bro -

G5 D/A A Bm5 G

ken heart, bro - ken heart. Oh! — there is life, —
(Bkgd. voc.) Whoa, — whoa, — whoa! —

mp

D5 A5 G5 D/A A5 B(m)5 G5

ev - en af - ter a bro - ken heart. — Ah, — you can fight —
Whoa, — whoa, — whoa! —

mp

D5 A5 G5 D/A A B(m)5

the pain_ from a bro - ken heart, bro - ken heart. Whoa! —

Gtr. I

mp

Gtr. II

P.M.

G5

Oo, — yeah! —————

My, — my, ba -

P.M.

10 9 7 7 7 7 7 7 7 7 9 9 9 10 10 12 7 7 7 7

7 6 4 4 4 4 4 4 4 4 6 6 6 7 7 9 4 4 4 4

T B

4 4 4 4 4 3 3 3 3 3 (3) (3) (3) 3 (3) (3) 3 3 (3)

2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5 B5 Fade out

by. —

7 7 9 9 9 10 9 12 12 7 7 7 4

4 4 6 6 6 7 6 9 9 4 4 4 2

T B

2 2 2 2 2 2 2 2 2 2 (2) 4 4 4

0 0 0 0 0 0 0 0 0 0 2 2 2

LEAVE ME ALONE

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderate Rock ♩=116
F#5 E5

Intro

Gtr. I
f w/distortion

Gtr. II
f w/distortion

B5

*on repeat only
grad.

The musical score is written for guitar. It begins with an 'Intro' section in 4/4 time, marked 'Moderate Rock' with a tempo of 116 beats per minute. The key signature has two sharps (F# and C#). The first two systems are for Gtr. I and Gtr. II, both marked 'f' (forte) and 'w/distortion'. Each system includes a standard notation staff and a corresponding guitar tablature staff. The third system is labeled 'B5' and includes a note about a repeat: '*on repeat only grad.' (grad. likely means gradual). This section also includes standard notation and tablature. The tablature uses numbers 0-14 to indicate fret positions, with some measures containing 'x' marks to indicate muted notes or specific techniques.

First system of musical notation for guitar, measures 1-4. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some with accents. The bottom staff is in bass clef and contains a bass line with whole and half notes, some with fingerings (0, 2, 3, 4) and a final measure with a double bar line and repeat sign.

Second system of musical notation for guitar, measures 5-8. The system consists of two staves. The top staff continues the melodic line from the first system. Above the staff, chord labels are provided: F#sus4, F#, Esus2, E, D, C5, and B5. The bottom staff contains a bass line. Below the bottom staff is a fretboard diagram showing the fret numbers for the strings in measures 5-8.

Chord labels: F#sus4, F#, Esus2, E, D, C5, B5.

Dynamic marking: *mf*.

12	11	11	10	10	9	8	7
11	11	11	9	7	7	7	4
11	11	9	9	7	7	5	4
9	9	7	7	5	5	(3)	2

Third system of musical notation for guitar, measures 9-12. The system consists of two staves. The top staff is labeled "Gtrs. I & II" and contains a melodic line. The bottom staff contains a bass line. Above the top staff, articulation markings are provided: "Gtr. II A.H. 4", "A.H. 1/2 1/2", "A.H. 1/4 1/4", "A.H. 1/2 1/2", "A.H.", and "1/2 1/2".

N.C.

Chorus
*(F#m)

Can't you see I ain't_ no - bod - y's fool. What is this?_

*Implied harmony.

E D

What is that?_ I don't care how_ you wear your_ hat.____ Leave me a - lone,____

N.C.

____ (echo repeat) leave me a - lone.____ (echo repeat) Why don't you free me,____ leave me a - lone.____

Gtrs. I & II

mf

Gtr. III

Rhy. Fig. 1

mp

[illegible]

End Rhy. Fig. 1

The musical notation for 'End Rhy. Fig. 1' consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a series of eighth notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. This is followed by a quarter note G#4, then a quarter rest. The piece concludes with a double bar line. The rhythm is indicated by the note values and rests.

I just come 'n go__ as__ I please__

If you can sing your song__ a - bout when

Gtrs. I & II

B7#9 (no 3rd) C7#9 (no 3rd) C#7#9

Musical score for "I Just Came" featuring vocal melody, guitar accompaniment, and guitar tablature. The score is in the key of D major (indicated by two sharps) and 4/4 time. The vocal melody is written on a single staff, and the guitar accompaniment is written on a single staff. The guitar tablature is provided below the guitar staff. The lyrics are: "I just come 'n go__ as__ I please__ If you can sing your song__ a - bout when". The guitar accompaniment includes a guitar solo section marked "Gtrs. I & II". The guitar solo is written in a key signature of two sharps (D major) and features a complex melodic line with many accidentals. The guitar tablature is written in a key signature of two sharps (D major) and includes a complex melodic line with many accidentals.

you were young, I can start a war when you want peace.

partial A.H.-----

Chorus
*(F#m)

Close the door, just ig - nore, but you won't tie me

A.H.

*Implied harmony.

w/Rhy. Fig. 1 (4 times)
N.C.

down no more... (A,) leave me a - lone (echo repeat) leave me a - lone. (echo repeat) Why don't you

A.H.

N.C.

free me? Leave me a - lone. (echo repeat) leave me a - lone, leave me a -

lone. Why don't you free me? Leave me a - lone.

w/Fill 1

N.C.

Why don't you?

Gtr. I

Guitar solo

f

hold bend-----

Gtr. II

Rhy. Fig. 2

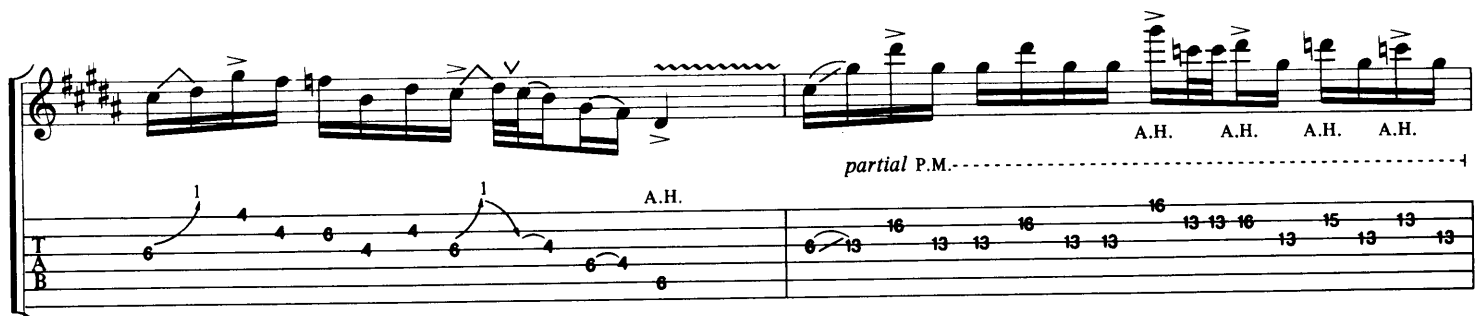
** P.M. throughout

End Rhy. Fig. 2

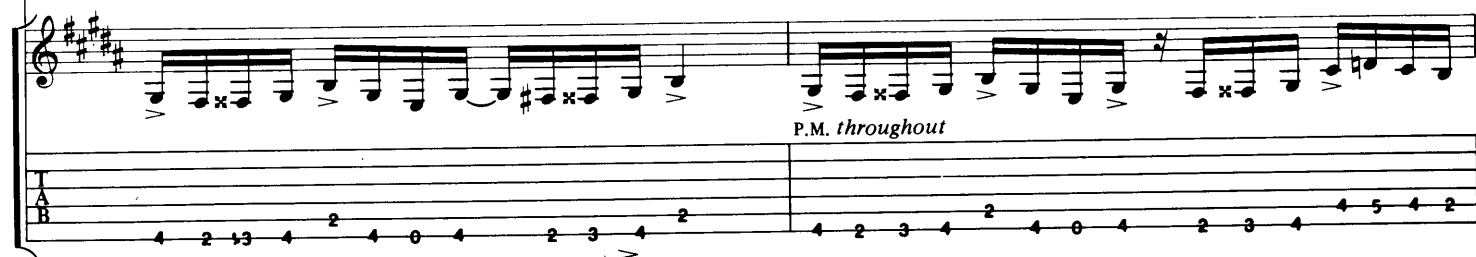
rake

Fill 1

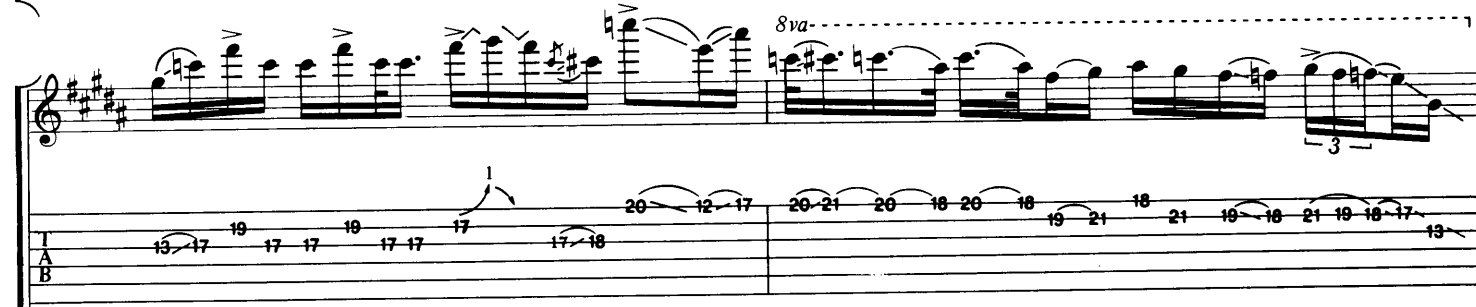
Gtr. I



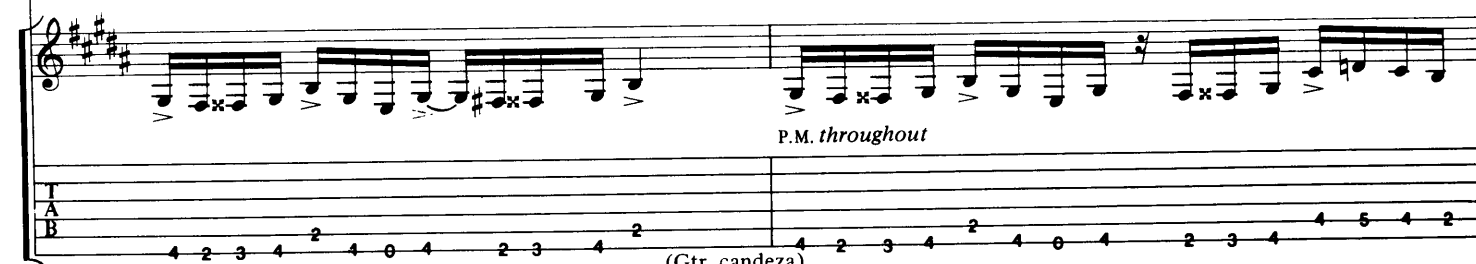
First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments and a wavy line. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (1, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6) and a sequence of numbers (16, 13, 13, 16, 13, 13, 13, 13, 16, 13, 13, 15, 13, 13). Above the bass staff, the text "A.H." appears three times, and "partial P.M." is written with a dotted line.



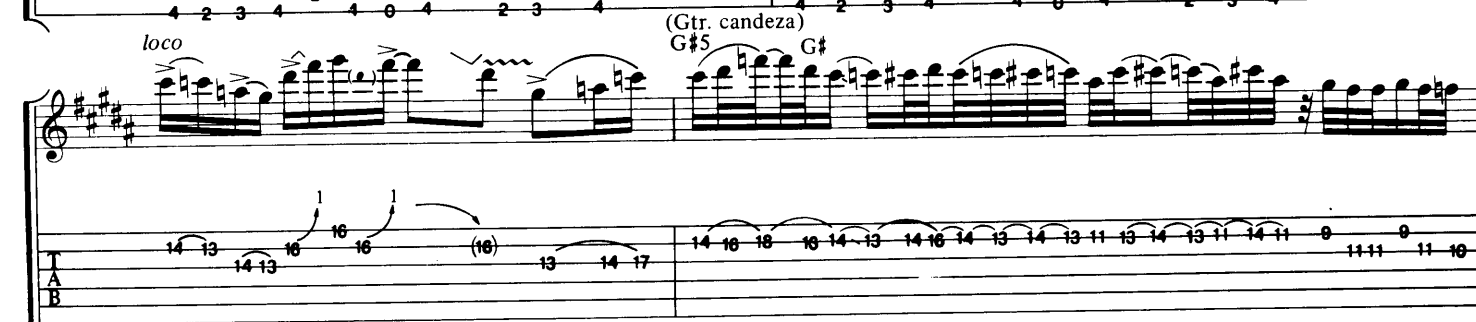
Second system of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with various ornaments. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (4, 2, 13, 4, 2, 4, 0, 4, 2, 3, 4, 2) and a sequence of numbers (4, 2, 3, 4, 2, 4, 0, 4, 2, 3, 4, 4, 5, 4, 2). Above the bass staff, the text "P.M. throughout" is written.



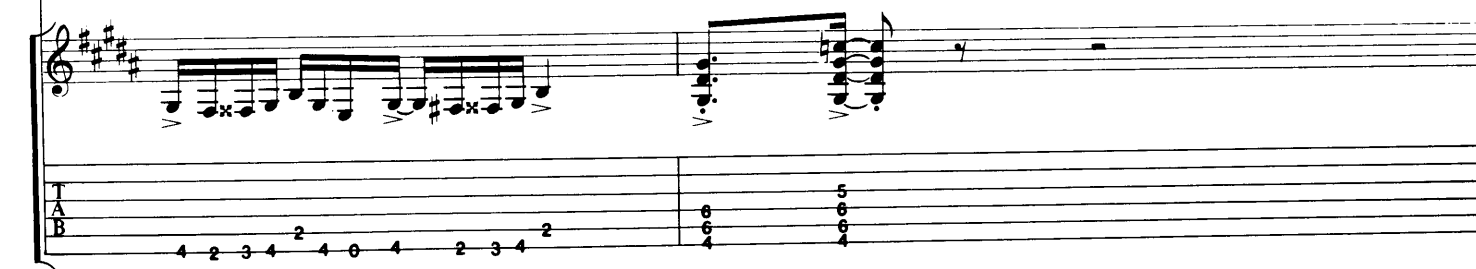
Third system of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with various ornaments. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (13, 17, 19, 17, 17, 18, 17, 17, 17, 18) and a sequence of numbers (20, 12, 17, 20, 21, 20, 18, 20, 18, 19, 21, 18, 21, 19, 18, 17, 13). Above the bass staff, the text "8va" is written with a dotted line.



Fourth system of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with various ornaments. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (4, 2, 3, 4, 2, 4, 0, 4, 2, 3, 4, 2) and a sequence of numbers (4, 2, 3, 4, 2, 4, 0, 4, 2, 3, 4, 4, 5, 4, 2). Above the bass staff, the text "P.M. throughout" is written.



Fifth system of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with various ornaments. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (14, 13, 14, 13, 16, 16, (16), 13, 14, 17) and a sequence of numbers (14, 16, 18, 10, 14, 13, 14, 16, 14, 13, 14, 13, 11, 13, 14, 13, 11, 14, 11, 0, 11, 11, 11, 10). Above the bass staff, the text "loco" is written, and "(Gtr. candeza) G#5 G#" is written.



Sixth system of musical notation. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with various ornaments. The bottom staff is in bass clef with a key signature of three sharps. It contains a bass line with fingerings (4, 2, 3, 4, 2, 4, 0, 4, 2, 3, 4, 2) and a sequence of numbers (6, 6, 6, 6, 5, 6, 6, 4, 4). Above the bass staff, the text "P.M. throughout" is written.

Gtr. I (Gtr. II tacet)
N.C.

(Enter drums)

w/Rhy. Fig. 2 (4 times)

Gtr. I E F# E F# E F#

Gtr. II

1. 2. F#5 E5 F# E5 B5 A5 F#5

(w/wah)

Gtrs. I & II

(15ma) (Drum break) Drums 3

(slight vib. bar)

B7#9 (no 3rd) C7#9 (no 3rd)

*Slide up neck as far as possible.

Verse
C#7#9(no 3rd)

I don't care if you_ don't like the way I_ walk,_ you don't stop an' lis - ten_ when I

6th string P.M. throughout

B7#9(no 3rd)C7#9(no 3rd)C#7#9(no 3rd)

talk._____ I can see that you_ don't want to un - der - stand,

N.C.

play - in' in a rock_ 'n - roll band._ You ob - ject,_

*can use finger tapping

partial A.H.-----4

**Implied harmony

you ex - pect,_ but you don't give me no re - spect. Leave me a - lone,_

E D N.C.

Gtr. II A.H.

w/Rhy. Fig. 1 (2 times)

— (echo repeat) leave me a - lone. — (echo repeat) Why don't you free me? Leave me a - lone, —

— (echo repeat) leave me a - lone, — (echo repeat) leave me a - lone. — (echo repeat) Why don't you

free me? Leave me a - lone. — (echo repeat) Kick it!

P.M.

You can't touch this! —

Gtr. II

divisi

Gtr. I

LOVE DON'T COME EASY

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately ♩=104

Intro (Synth Fade-in) 0:08

0:07

There comes a

Gtr. acoustic

0:07

D

D/F#(bass)

D/G(bass)

time

when, ba - by, you 'n' me,

we got - ta work it out.

What -

mp

(Gtr/Piano arranged together)

D/A

A

D

ev - er it will be

feels

so

right

But some -

Gtr. I
(electric)

mp

mf

Gtr. II acoustic

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

D/F# **G**

where deep in - side _____ you don't know how you feel, _____ you

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "where deep in - side _____ you don't know how you feel, _____ you". Above the vocal line, the chords **D/F#** and **G** are indicated. Below the vocal line, there is a guitar line with a treble clef and a key signature of one sharp. It contains several measures of triplets, each marked with a 'T' and a '3'. Below the guitar line, there is a bass line with a treble clef and a key signature of one sharp. It contains fret numbers for the left hand (T, A, B) and the right hand (T, A, B). The fret numbers for the left hand are: 10 7 10 7 5 3 7, 10 7 10 7 5 3 7, 10 7 10 7 5 3 7, 10 7 10 7 5 3 7, 15 10 15 10 8 7 10, 15 10 15 10 8 7 10, 15 10 15 10 8 7 10, 15 10 15 10 8 7 10. The fret numbers for the right hand are: 2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3.

D/A

don't know if it's real.

The second system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "don't know if it's real.". Above the vocal line, the chord **D/A** is indicated. Below the vocal line, there is a guitar line with a treble clef and a key signature of one sharp. It contains several measures of triplets, each marked with a 'T' and a '3'. Below the guitar line, there is a bass line with a treble clef and a key signature of one sharp. It contains fret numbers for the left hand (T, A, B) and the right hand (T, A, B). The fret numbers for the left hand are: 15 10 15 10 8 7 10, 15 10 15 10 8 7 10, 14 10 14 10 8 7 10, 14 10 14 10 8 7 10, 14 10 14 10 7 5 10, 14 10 14 10 7 5 10, 14 10 14 10 7 5 10, 14 10 14 10 7 5 10. The fret numbers for the right hand are: 3, 3, 3, 3, 3, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4.

Chorus
D Dsus2 Dsus4

D Dsus2 Dsus4

D Dsus2 Dsus4

Do you want it?___

Do you need it?___

'Cause love don't come

Gtr. electric

mf

G A(5)

D Dsus2 Dsus4

D Dsus2 Dsus4

ea - sy. ___

Do you want it?___

Do you need it?___

D Dsus2 Dsus4

D5 G

A(5)

'Cause love don't

come

ea -

sy, ___

there comes_

a ___

D

D/F#

D/G

___ time

when you_ wake up one day,___

not know - ing if our love ___

will

let ring thruout...

mp

mf

D/A A D

take us all the way. Then sud - den - ly, oh, you feel

mp

T A B

3 2 2 2 (2)

0 4 (2) 0 5 0 2

D/F# D/G D/A

— you must de - cide if we should car - ry on with what we've just be - gun.

mp *mp* *mp*

T A B

2 (3 2) (0) 3 5 0 2 2 (0) 0 (0) 4 0

Gtr. II G acoustic

You know that it ain't al - ways

T A B

7 5 7 7 7 7 7 9 9 5 5 5 5 5 5 7 7

ea - sy. You know that it ain't al - ways right, when

T A B

9 11 11 11 7 7 7 7 9 7 7 7 4 7 7 5 5 5 7 5 5 5 2 5 5

love finds_ a place in_ your heart.

Em A

Chorus

D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it?_ Do you need it?_ 'Cause love don't come

G A D Dsus2 Dsus4

ea - sy. _ Do you want it?_

D Dsus2 Dsus4 D Dsus2 Dsus4 D5 G A

_ Do you need it?_ 'Cause love don't come ea - sy. _

mp

A Asus2 Asus4 A/G(bass) D/F#(bass) A/G(bass) D/F#(bass)

You can walk_ out_ through this o - pen_ door, _ just like so man - y times_ be -

Clean sound 12 string

A A/G(bass) D/F#(bass)

_ fore. An' if you don't_ find_ what you're look - ing _ for, _

A/G(bass) D/F#(bass) A

you may be lost_ for _ ev - er _ more. Oh, yeah!

Overdriven sound-----

Guitar solo

D Dsus2 Dsus4 Csus2 G/B

mf

A.H.

A.H.

A.H. pitch: A

D/A D Dsus2 Dsus4 Csus2

mp

divisi

*Lower stemmed notes to the left of slash.

G D

Ah, you know that_ it ain't_ al - ways ea - sy. ____ You

(8va)

Gtr. I Tacet

1/2

21 22 (21) 22

D G Em

know that_ it ain't al - ways right, ____ when love finds_ a place_ in your_ heart..

A D D/F#

There comes_a ____ time, when ba - by you should know_

D/G(bass) D/A A

if we're gon - na make_ it you_ got - ta let it show. I can't wait find_

mp *mf*

D/F# D/G(bass)

out in the end that you will not be stand - in' right_

D/A A

here, by my side.

D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it? _____ Do you need it? _____

The first system of the musical score is in D major. The vocal melody consists of two phrases: "Do you want it?" and "Do you need it?". The guitar accompaniment features a steady bass line and a treble line with chords and fingerings. The chords are D, Dsus2, and Dsus4, with the Dsus4 chord being a suspended fourth chord.

D Dsus2 Dsus4 G A

— 'Cause love don't come ea - sy. _____

The second system of the musical score continues the vocal melody and guitar accompaniment. The vocal melody consists of the phrase "'Cause love don't come easy.". The guitar accompaniment features a steady bass line and a treble line with chords and fingerings. The chords are D, Dsus2, Dsus4, G, and A, with the G and A chords being triads.

D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it? _____ Do you need it? _____

The third system of the musical score continues the vocal melody and guitar accompaniment. The vocal melody consists of the phrases "Do you want it?" and "Do you need it?". The guitar accompaniment features a steady bass line and a treble line with chords and fingerings. The chords are D, Dsus2, Dsus4, D, Dsus2, and Dsus4, with the Dsus4 chord being a suspended fourth chord.

D Dsus2 Dsus4 D5 1. G A

— 'Cause love don't come ea - sy. _____

mp

The fourth system of the musical score continues the vocal melody and guitar accompaniment. The vocal melody consists of the phrase "'Cause love don't come easy.". The guitar accompaniment features a steady bass line and a treble line with chords and fingerings. The chords are D, Dsus2, Dsus4, D5, G, and A, with the D5 chord being a power chord and the G and A chords being triads. The system ends with a *mp* (mezzo-piano) dynamic marking.

2. G A D Dsus2 Dsus4

ea - sy. _____ Tell me ba - by, _____ do you want it? _____

C+4 Cadd9 G/B

_____ Do you need it? _____ 'Cause love don't come

D/A D Dsus2 Dsus4 D5 C+4 Cadd9

ea - sy. _____ Do you want it? _____ Do you need it? _____

G/B Cadd9 D(5)

_____ no, love don't come ea - sy. _____

rit....

rit....

Fade out

YOU'RE ALL I NEED

Words and Music by
VITO BRATTA and MIKE TRAMP

Slowly in 2 $\text{♩} = 58$

Intro

D/F# Acoustic gtr. G D/F# G

mf let ring throughout....

Verse 1

D/F# G Em

I know_ that she's wait - ing_ for_ me to

A Asus4 D/F# G

say for - ev - er. I know_ that I some - times_

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

Em A Asus4 D/F#

just don't know how to tell her. I want to

G Em Asus2 G

hold and kiss her, give her my love, make her be -

D Dsus4 D Asus2 G D Dsus4 D

lieve. She does - n't know, -

Asus2 G D Dsus4 D (Enter synth-string sound) G A

she does - n't know. -

Chorus
D

D/F# G

You're all I need — be - side — me girl, — you're all I need —

Asus4 A D D/F#

to turn — my world. — You're all I want — in - side — my heart, —

Em Asus4 A G

— you're all I need — when we're — a - part. —

(Enter Cymbals)
D/F# G

You're all that I — need. Yeah. —

mp

D/F# G A D Dsus4

Verse 2
(Enter drums)
D D/F# G

I know_ that she's al - ways_

Em A Asus4 D/F#

there_ when I need her lov - ing. I know_ that I've nev -

G Em A Asus4

er_ told_ her how much I love_ her.

w/Fill 1
D/F#

G

Em

I see her face be - fore me; I look in her eyes

Asus2

G

D

Dsus4

D

Asus2

G

just won - der - ing why? Oh, she does - n't know,

D

Dsus4

D

Asus2

G

D

Dsus4

D

G

A

she does - n't know, she does - n't know.

Fill 1

Chorus

D D/F# G

— You're all I need — be - side — me girl, — you're all I need —

Gtr. I acoustic

Gtr. II electric

w/dist.
mf

A D D/F#

— to turn — my world.. You're all I want — in - side — my heart, —

Em Asus4 A To Coda G A

— you're all I need when we're a - part.

let ring throughout...

Bridge Bm A G D

Say, you say that you'll be there, when - ev - er I —

let ring thru-out ...

Em D A

— reach out — to feel your hand — in mine —

w/Fill 2 D D/F# w/Fill 3 G D/F#

Stay, stay with-in my heart. When-ev - er I'm —

Fill 2

*(6th string tuned to D)

Fill 3

**Keyboards arranged for gtr.

Em Dsus2 A

a - lone, I know that you are there. Whoa!

Guitar solo G A D A/C# Bm Bm/A

Gtr. I
let ring throughout...

Gtr. II

Gtr. III
let ring

* Arranged for one gtr.

This musical score is for guitar, spanning page 65. It is written in G major (one sharp) and 4/4 time. The score is divided into three systems, each with a melody line, a bass line, and a guitar-specific line.

System 1:

- Melody:** Starts with a G chord. The melody consists of eighth and quarter notes, ending with a half note on G. Chords indicated: G, A, F#/A#.
- Bass:** Features a complex line with many triplets and sixteenth notes. It includes a wavy line indicating a tremolo effect.
- Guitar:** Shows fretting positions (e.g., 3, 2, 0, 3, 0, 0) and picking patterns (e.g., 3, 3, 3, 3, 3, 3).

System 2:

- Melody:** Continues the melodic line with various ornaments and slurs. Chords indicated: Bm, Bm/A, G, G, D, G, A.
- Bass:** Includes a section with a wavy line and a half note, followed by a sequence of notes with a 1/2 note value. It ends with a Coda symbol and the instruction "D.S. al Coda".
- Guitar:** Continues with fretting and picking patterns, including a section with a wavy line and a half note.

System 3:

- Melody:** Features a half note on G, followed by a half note on A, and a half note on G. It ends with a Coda symbol.
- Bass:** Includes a section with a wavy line and a half note, followed by a sequence of notes with a 1/2 note value. It ends with a Coda symbol.
- Guitar:** Continues with fretting and picking patterns, including a section with a wavy line and a half note.

Coda

Chords: D, D/F#, G

Vocals: You're all I need — be - side — me girl, — all I need —
All — that I need, —

Gtr. I

Gtr. II

Chords: Asus4, A, D, D/F#

Vocals: — all to turn — my world. — You're all I want — in - side — my heart, —
all that I want, Babe your it. Now I need — you ba -

Gtr. I

Gtr. II

Em Asus4 A G A

by. all I need when we're a - part.

D Am G Gm

All that I need is for you to be - lieve.

Gtr. I Gtrs. II & III (tacet)

D A D

All that I need is you.

rit... Fade out

IT'S OVER

Words and Music by
VITO BRATTA and MIKE TRAMP

Keyboards
(A5)
0:09

Moderately ♩ = 100
Intro
(Enter at 0:10)

Am G F Am G

mf clean tone rake rake

Fmaj7 Dm C/E G Dm C G

rake 1/2

Slower ♩ = 84
(Enter drums)

A5 Am G Dm7

w/distortion 1/4

(* Arranged throughout for one gtr.)

Verse 1:
A5 Am

There's a lit - tle note be -

clean tone

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

G/D Dm7 A5 Am G/D Dm7

side this emp - ty bed. — I hear the back - door slam 'n' ba - by you're on your way.

let ring

G F G

You know I cried a thou - sand times be - fore you left. — You say that this is it, — but

F E A5 A/C#

ba - by can you wait? — You take your love an' go —

clean
divisi
w/distortion
let ring throughout

D E A A/C# D E

— far a - way. — But I'll be miss - ing you — ev - 'ry day, — 'cause it's

Chorus
F#m

o - ver, an' there's noth - ing I can do, when it's
(Bkgd. voc.) O, o, o, o - ver.

A.H.-----

F#m E F#m D D5 E5

T 10 10 9 9 10 10 7 7 7 7 9 9
A 11 11 11 11 11 11 7 7 7 7 9 9
B 9 9 7 7 9 9 5 5 5 5 7 7

o - ver O, o, o, an' I'm still in love with you... O - ver, o - ver,
-----4 P.M.-----4 P.M.

F#m E F#m D E5 E F#m E

T 10 9 9 10 7 7 7 7 9 9 9 9
A 11 9 9 11 7 7 7 7 9 9 9 9
B 9 9 7 7 7 9 5 5 7 7 7 7

o - ver but I love you girl an' I want you back a - gain.

D Bm B5 (Bm) D E5 A5 Am

T 7 7 7 7 3 3 10 10 10 10 10 10
A 7 7 7 7 4 4 7 7 7 7 7 9
B 7 2 2 2 2 2 5 7 5 5 5 7

*Staccato (•) notes indicate P.M.

Yes I do.

G Dm7 A5 Am G Dm7

T 4 5 4 6 6 5 5 5 2 2 7 5 5 4 4 5 4 6 6 5 5 5
A 7 7 7 7 7 7 7 7 2 2 9 7 5 4 5 5 7 7 7 7 7 7
B 0

A5 Am G Dm7 A5 Am

This house is lone - ly an' cold with - out you here. I wish the pain in - side my

clean tone *let ring*

G Dm7 G F

heart would dis - ap - pear. I know that I was wrong - to treat you like I did.

let ring

G F E A5 A/C#

But don't you think our love de - serves a sec - ond chance. When all the love is gone

mf *let ring throughout*

D5 E A5 A/C# D5 E

from your heart, an' ev - 'ry - thing we had falls a - part, then it's

The musical score is written for guitar, featuring a melody line in the treble clef and a bass line in the bass clef. Chord progressions are indicated above the staff. The lyrics are written below the melody line. Performance instructions such as *clean tone*, *let ring*, and *mf* are included. The score is divided into systems, each containing a melody line, a bass line, and a guitar line with fret numbers.

Chorus
F#m E5 F#m D D5 E5

O - ver, O, o, an' there's noth - ing I can do, 'cause it's
o, o, ver,

*(scoop w/vib. bar)

P.M.-----

F#m E5 F#m D5 D E F#m E

o - ver (Bkgd. voc.) O, o, but I'm still in love with you. O, o - ver, o - ver,

D Bm B5 A5 D E5 A5 E5

o - ver, but I love you girl an' I want you back a - gain.

Bridge
C G Am F

Tears are fall - in' from my eyes as I cry.

Musical score for guitar solo, measures 1-12. The score includes a treble clef staff with a key signature of one sharp (F#), a bass clef staff with a key signature of one sharp (F#), and a fretboard diagram. The guitar solo is marked with a 'G' chord, 'F5', 'G', and 'Am5'. The fretboard diagram shows the frets and fingerings for the solo, including a 'hold bend' and a 'grad. descend' section.

74

F5 Dm G

(8va) loco

T T T T T T T *T

3 3 3 3

*Silent tap.

F5 F F5 G C G/B Am G F (G)

1 1 1

12 12 14 14 10 12 10 10 10 12 10

G A5 G/B

Won't you let me know, -

P.M.

15 12 13 12 15 12 17 12 15 12 17 12 10 12 12 14 14 14 12 12 15 (16)

[illegible]

Chorus
F#5 F#m E5 D D5 E5

o - ver, an' there's noth - in' I can do. 'Cause it's
(Bkgd. voc.) O, o, o, ver.

P.M.-----

T	11	11	11	10	10	9	9	9	10	7	7	7	9	9	9
A	11	11	11	11	11	9	9	9	11	7	7	7	9	9	9
B	9	9	9			7	7	7	9	0	5	5	5	7	7

o - ver, O, oh, an' I'm still in love with you. But you say it's ver.

P.M.-

The image shows a musical score for the song "Over the Mountains and Through the Woods". It features a guitar part and a vocal part. The guitar part includes a melody line and a bass line with fret numbers. The vocal part includes lyrics and a melodic line.

Guitar Part:

- Melody Line:**
 - Staff 1: F#m, E, D, Bm, B5
 - Staff 2: Continuation of the melody.
- Bass Line:**
 - Staff 3: Fret numbers: 10, 11, 11, 10, 9, 9, 9, 7, 7, 7, 7, 7, 3, 3, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2.

Vocal Part:

- Staff 1: Lyrics: "o - ver, o - ver. o - ver, but I".
- Staff 2: Continuation of the vocal melody.

The musical score for "I Want You" by The Beatles is presented in a three-staff format. The top staff is for the guitar, the middle for the bass, and the bottom for the drums. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part features a melodic line with lyrics underneath, accompanied by chords (D5, E5, F#5, F#m, E5, F#m, D) and a complex rhythmic pattern. The bass part provides a steady, rhythmic accompaniment. The drum part includes a bass drum line and a snare line, with a double bass drum pattern in the final measure.

noth - in' I can do. When it's o - ver O, o, don't you

o - ver.

P.M.-----1

D5 E5 F#m E
 know I'm still in love with you. O - ver, it's al - most,
 o ver. O - ver, o - ver,

P.M.-----4

D B(m)5 B5 D D5 E
 o - ver, — but I like you girl an' I want you back a -

A5 Am G Dm7 A5 Am

gain. Back a - gain. _____

rake

15 15 15 (15) 15 13 14 14 13 13 5 7 7 5 7 7 5 7

G Dm7 A5 Am

Back a - gain. _____

4 5 4 6 6 5 5 7 5 6 6 6 (6) 5 5 2 0 2 0 0 0 0 0 0 5 4

5 7 9 6 10 10 10 8 15 13 13 15 14 17 16 15 15 13 13 15 14

G Dm7 (G5) A5 Am

Oo, — back a - gain. —

8va

17 15 17 15 15 20 20 19 17 19 20 19 17 19 17 20 20 17 19 19 17 17

A.H. 1 1 1/2

G Dm7 Rubato A5 Fade out

Can't you see I want you back a - gain. —

rit...

(8va)

A.H. —

w/feedback

OUT WITH THE BOYS

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately fast ♩=146
N.C.
Gtrs. I/II w/distortion

1.

f
(semi- A.H. throughout)

2.

Verse A

E5

I've_ been look - in',_ John - ny, I've been look - in' for you._

Gtr. I

Gtr. II

Rhythm Fig. 1

Bm A E

An' I know_ that you're out_ there do - in' what you should - n't do._

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

End Rhy. Fig. 1

N.C. A E

I've been call - in', John - ny, I've been call - in' for you..

N.C. Bm A E

Well, the streets_ did - n't_ an - swer me__'cause they know that you're_

semi-A.H. throughout...

N.C. D5 C#m7

through. I still re - call the night when you al - most took your life, -

Gtr. I & II

P.M. let ring

*Gtr. II

N.C. E5 D5 E5

and we all were stay - in' up all night to be right by your side. When we were

partial P.M. throughout. P.M.---4 P.M.---4 P.M.---4 P.M.---4

*Gtr. I

Chorus A(5) C#m(5) D5 E5 D5

out with the boys. When we were

D.S. 2nd x-(Yeah)

*On D.S. only

C#m F#(5) To Coda E5 1.

out to make some noise. Yeah, we were

P.M.-----4

2. Verse
A

I was search-in', John - ny, I was search-in' through_ town, an' I_ heard_

with Rhythm Fig. 1

Bm A E N.C.

_ that some_ one saw_ you ly - in' a - round. _

A E N.C.

I was run - nin', John - ny I was run - nin' out_ of time, _ when I sud -

Gtrs. I & II

Bm A E N.C.

den - ly found_ you beat_ up_ 'n' fall - ing a - part. _

D5 C#5 C#m7

I thought a - bout the days when we were young and wild, and ev -

P.M.---4 let ring-----4

T 7 7 6 5 4 3 2 1
A 7 7 6 5 4 3 2 1
B 5 5 5 5 4 4 0 0

N.C. E5 D5 C#5 N.C.(E)

'ry girl out on the streets would turn when we walked by. When we were

P.M.---4 P.M.---4 P.M.---4

T 9 9 9 7 7 7 7 6 7 6
A 9 9 9 7 7 7 7 6 7 6
B 2 2 0 2 0 2 0 2 5 4

A(5) C#m(5) D5 E5 D5

out with the boys. When we were

P.M.---4

T 2 2 2 2 2 2 0 0 0 0 7 7 9 7 9
A 2 2 2 2 2 2 0 0 0 0 7 7 9 7 9
B 0 0 0 0 0 0 4 4 4 5 5 5 7 5 (5) 7 7 7 7 7 5 5

C#m F#5 E5 1.

out to make some noise. Yeah, we were

P.M.---4

T 5 6 5 4 (3) 4 6 7 4 6 7 4
A 6 6 2 4 4 4 6 7 4 6 7 4
B 4 4 2 4 4 4 2 0 0 2 0 0 0 0 4 5 2 0 0

2. N.C. Gtr. I

Guitar solo

E5 F#5 E5 F5

Gtr. II

(dig in)

F#5 F5 E5 F5 F#5 F5 E5 F5

semi-harm.

6 6

7 7

*(Glide up & down G string w/slide of right-hand (lightly touching it) as left hand pulls off and hammers-on.)

A5 Bb5 B Bb5 A5 Bb5 B5 Bb5 A5 Bb5 B5

A.H. 4

A.H.

A.H. 4

System 1:

Chords: B \flat 5, A5, B \flat 5, B5, C \sharp , C5, B, C5, C \sharp

System 2:

Chords: C \sharp 5, C5, B, C5, C \sharp 5, C \sharp 5, C5, B, C5, C \sharp 5

System 3:

Chords: C \sharp , C5, B, B5, C5, C \sharp 5, (C \sharp m7), B5, A5

loco

let ring

8va

3

A5 C#5 B5 A5

6 5 3 3 6 6 6 4 4 4 2 2

G#5 N.C.

Wow!

steady gliss.

semi- A.H. --- 1

8va

loco

7 6 6 4 0 0 0 1 2

16 16 16 16 16 16 19 19 19 19 19 21 21 21 21 21 24 24 24

(Bass arranged for guitar)

0 4 4 0 0 0 1 2

0 2 0 3 4 2 0

—

Gtrs I & II

(2) 12

Gtr. IV

2 0 2 0 3 4 0 2 0 2 0 3 4 2 0 2 0 2 0 3 4 0 2

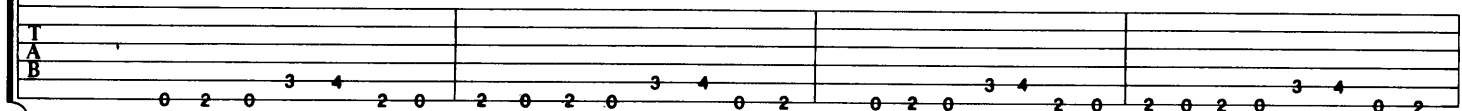
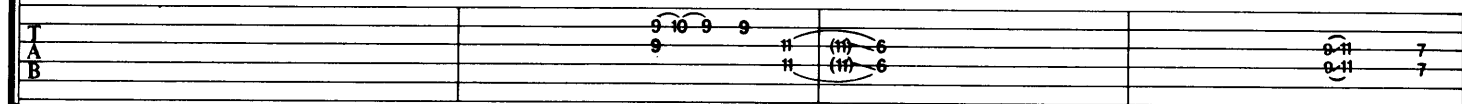
N.C.

0 11 7 0 11 7

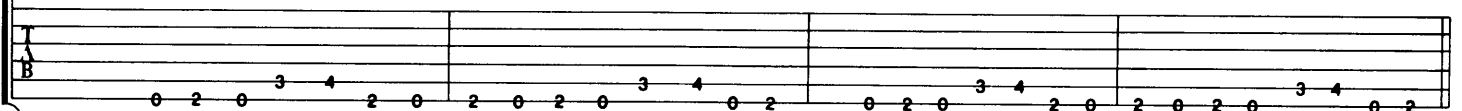
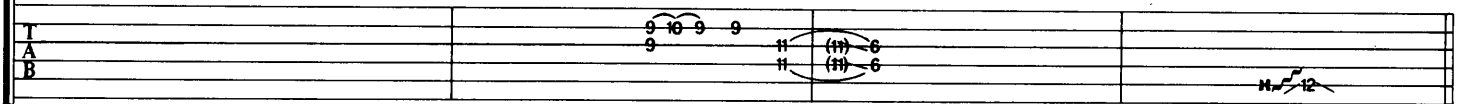
0 2 0 3 4 2 0 2 0 2 0 3 4 0 2 0 2 0 3 4 2 0 2 0 2 0 3 4 0 2



(delay w/panning)

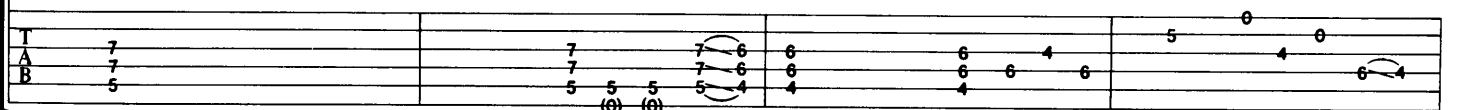


(delay w/panning)



P.M.----4

let ring



D5 E5 *D.S. al Coda*

an' we could be the way we were. When we were

divisi

Coda N.C. A5 C#5

Yeah, we were out with the boys. with the boys.

(Bkgd. voc.) Out

D5 E5 D5 C#m E5

John - ny, John - ny the streets are call - in' your name. Out

F#(5) E5 A5

to make some noise. Oh, John - ny, I miss you, gosh, my friend. Out

C#5 D5 E5 D5

with the boys. Oh, how I'm with the boys.

P.M.-----4

C#m E5 (F#5) (E5)

Out to make some noise Oh,

P.M.-----4

Outro N.C.

so long my friend.

semi-A.H.

F#5

BLUE MONDAY

Music by
VITO BRATTA and MIKE TRAMP

Slow Blues ♩ = 50

Gtr. Am Dm

mf w/thumb *mp* rake

Am Dm

Am loco

8va

E Dm Dm

E (reverse rake)

© 1991 VAVOOM MUSIC, INC. (ASCAP)

All rights on behalf of VAVOOM MUSIC, INC. for the World administered by NEUE WELT MUSIKVERLAG GMBH (GEMA)
All rights on behalf of NEUE WELT MUSIKVERLAG GMBH for the Western Hemisphere administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

Am

Dm

rake

Am

1

1

5 7

8 6 10

12

13 12

12

10

3

The image shows a musical score for a piece titled "The Rake's Progress". The score is written for a single melodic line on a treble clef staff. The tempo is marked "Allegretto" and the time signature is 3/8. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. There are also some rests and dynamic markings. The title "The Rake's Progress" is written in a stylized font at the top right of the page. The word "rake" is written in a smaller font below the staff in the second system. The number "8va" is written at the top left of the first system. The numbers "17", "19", and "20" are written below the staff in the second system, possibly indicating fingerings or measure numbers. The word "rake" is also written in a larger font below the staff in the second system. The word "rake" is written in a smaller font below the staff in the second system. The word "rake" is written in a smaller font below the staff in the second system.

8va-----

3

loco

3

20 19 20 18 20 19 20 22 22 22 8 7 5 5 8 6 5 5

dig-in

3

The musical score for 'Semi A.H.' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a complex melodic line with many triplets and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It features a complex bass line with many triplets and sixteenth notes. The piece is marked 'semi A.H.' and ends with a double bar line.

musical score for the piece "rake". The score is written for guitar, featuring a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble staff includes chords Dm and Am, with various articulations like accents and slurs. The bass staff includes chords Dm and Am, with a "rake" label indicating a specific technique. The score is divided into two measures, with the second measure featuring a "rake" label and a "1 1/2" measure rest.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a guitar accompaniment, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in a simple, folk-like style, using a mix of chords and single notes. The guitar part is written in a simple, folk-like style, using a mix of chords and single notes.

[illegible]

This musical score is written for guitar, spanning six systems. It features a variety of chords and techniques:

- System 1:** Starts with an **Am** chord and a *hold bend* instruction. The melody includes a *-1/2* bend and a triplet. The bass line has fret numbers 7, 5, 7, 7, 5, 6, 5, 7.
- System 2:** Features **Dm** and **Am** chords. Includes an *A.H.* (Artificial Harmonic) instruction and a *-1/2* bend. The bass line has fret numbers 5, 7, 10, 5, 7, 10, 14, 14, 15, 15, 12.
- System 3:** Starts with an **Am** chord and an *8va* (octave) instruction. The melody has triplets and a *1/2* bend. The bass line has fret numbers 20, 17, 20, 20, (20), 17, 15, (17), 15, 17, 17, 15, (17), 15, 17.
- System 4:** Features **Dm** and *8va* chords. Includes a *loco* (loco) instruction. The melody has triplets and a *1/2* bend. The bass line has fret numbers 17, (17), 20, 17, 17, 19, 17, 19, 17, 19, 7, 5, 7, 5, 8, 5, 7, 5, 7, 5, 7, 5, 7.
- System 5:** Starts with an **Am** chord. The melody has triplets and a *1/2* bend. The bass line has fret numbers 5, 8, 5, 7, 7, 7, 5, 7, 5, 8, 5, 7, 5, 7, 5, 8, 5, 7, 5, 7, 5, 7, 10.
- System 6:** Features **Dm**, **F**, **G**, and **Am** chords. Includes an *A.H.* instruction and a *1/2* bend. The melody has triplets and a *1/2* bend. The bass line has fret numbers 10, 8, 10, 10, 8, 10, 11, 10, 9, 8, 10, 10, 8, 9, 10, 7.

The score concludes with a *Fade out* instruction.